



**larry**  
**+ live from bahia**  
**coryell**

R2-79482

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Larry Coryell + live from bahia

CTI



Stereo

ADD

COMPACT  
disc  
DIGITAL AUDIO

**Larry Coryell** – acoustic and electric guitars

**Dori Caymmi** – acoustic guitar and vocals

**Romero Lubambo** – acoustic and electric guitar

**Billy Cobham** – drums

**Donald Harrison** – soprano and alto sax

**Marcio Montarroyos** – trumpet

**Luiz Avellar** – keyboards

**Nico Assumpção** – electric bass

**Monica Millet** – percussion

**Tião Oliveira** – percussion

**Bashiri Johnson** – additional percussion

**Francisco Centeno** – additional electric bass

1. **The Harbor** 5:41
2. **Old City New City** 4:48
3. **The Crab Peddler** 3:42
4. **Oshum, Goddess Of Love** 4:09
5. **Bloco Loco** 7:08
6. **Panama** 3:37
7. **Bahlan Night Walk** 10:13
8. **Gabriela's Song** 3:00
9. **Vera Cruz** 9:01

Produced by

*Cecil Taylor*



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**Monica Millet** – percussion  
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+ live from bahia

# coryell

- 1. The Harbor 5:41**  
by Dori Caymmi (*Ogum Music/Sigem Ediz Mus/ASCAP*)
- 2. Old City New City 4:48**  
by Larry Coryell (*Coryell Music/BMI*)
- 3. The Crab Peddler 3:42**  
by Dori Caymmi (*Ogum Music/Sigem Ediz Mus/ASCAP*)
- 4. Oshum, Goddess of Love 4:09**  
by Donald Harrison (*Douhar Music/Three Brothers Music Inc./ASCAP*)
- 5. Bloco Loco 7:08**  
by Larry Coryell (*Coryell Music/BMI*)
- 6. Panama 3:37**  
by Billy Cobham (*Rhythmatic Music/ASCAP*)
- 7. Bahian Night Walk 10:13**  
by M. Montarroyos, N. Assumpção and L. Avellar  
(*Avec Elegance Music/Char-Liz Music, Inc./BMI*)
- 8. Gabriela's Song 3:00**  
by Dori Caymmi (*Sigem Editora*)
- 9. Vera Cruz 9:01**  
by Milton Nascimento (*Almo Music Corp./ASCAP*)

# The Bay of All Saints: One World of Music

*"The Spirit of Mother Africa travelled to the Caribbean, South America, North America, and throughout the world, and re-emerged as one."*

– Jerry Gonzalez, *The River is Deep*.

The Portuguese word *bahia* literally means "bay." It was into the radiant, inviting bays of Santos, Rio de Janeiro, Salvador, and Recife that the Portuguese explorers, soldiers, merchants, and slave traders originally brought over 3.5 million African men, women, and children from 1538 to 1850 – along with their African religions, music, and other cultural traditions. The ancestral roots of Brazilian music and culture stretch back to the Mongolian ancestors of today's Brazilian Indians who migrated to North and South America over 40,000 years ago.

Along with their desires to exploit the wealth of the New World, the Portuguese brought their own particular combination of European and Moorish culture and traditions. Into the cauldron of African and Indian cultures, the Portuguese stirred music influenced by Moorish scales, the European tonal system, and medieval church chants. The Portuguese tradition of the lyric and sentimental ballads became in Brazil the *modinha*, the *fado*, a melancholy lament usually accompanied only by guitar, and the *acalanto*, a lullaby.

The Portuguese also had a love for lively dance rhythms,

featuring complex syncopation. The Europeans brought over new instruments such as the guitar, flute, violin, accordion, triangle, piano, and tambourine. These instruments meshed with the *cuíca* (small friction drum), *reco-reco* (scraper), the *agogô* (double cowbell), *caixa*, *surdão*, and *repinique* (three basic Brazilian Carnival drums) which were used extensively by the Africans and Indians.

Despite the intense and persistent efforts of their Portuguese masters to convert the African slaves to Catholicism, the slaves used their music as a means of preserving both their native religious rites and their sense of cultural identity. Most of the slaves brought to the vast northeastern state of Bahia were Yoruban, people from the present-day African nation of Nigeria. The Yoruban religious practices are still the predominant cultural forces in Bahia, the most undilutedly African and least Westernized sector of Brazil. The presence of the Yoruba *candomblé* religious rituals are felt throughout Bahian culture. The deities, *orixás*, are still celebrated by many modern Bahian musicians.

The Portuguese Governor-General Tomé de Sousa designated the Bahian city of São Salvador da Bahia de Todos os Santos (Saviour Saint of the Bay of All the Saints) in 1549 the first capital city of Portugal's colonial Brazil. To this day, the city of Salvador has maintained a diverse musical culture.

As the Brazilian bassist Nico Assumpção pointed out while recording *LIVE FROM BAHIA*, "Bahia is by far the most down-to-earth, open-to-change area of Brazil. It might just be the most natu-



rally alive-and-kicking melting pot in the world! You know, here in Brazil, we're not at all afraid of the word *fusion*. James Brown funk, Jamaican reggae, Dominican merengue, Cuban rumbas, modern jazz, we incorporate all of it and any of it into our music. Samba is 'fusion', with African rhythms, Caribbean rhythms, jazz, rock, funk, *we play it all*. We really don't care about labels!"

The recording sessions for LIVE FROM BAHIA were done on the Passeio Publico, a picturesque public square and lover's lane overlooking the harbor of Salvador. With its cobblestone streets, old Government Houses, the Gardens of the Palace, blue-tiled Portuguese-style homes and rococo churches, this historic section of Salvador provided a very provocative backdrop for this recording.

Larry Coryell explained recently, "The greatness of this project for me was the opportunity to connect directly with Bahian strain of Brazilian music. The source is Salvador. The steamy, equatorial locale was intense – it became what we did and how we did it. The umbrellas for the super-sun, the cold drinks, the food, the coffee, the wonderful *mélange* of great North and South American musicians, the crew, the people listening and participating – all this became the creative source."

"I always loved playing with Billy, who is a polyrhythmic wonder of rare sensitivity, and Donald Harrison is someone with whom I had wanted to play ever since I heard him with Terence Blanchard. It was a special honor to discover and experience firsthand the real genius of Dori Caymmi. Dori and I have so many

heroes in common – like Ravel, Villa-Lobos, Bill Evans and Jobim. Dori is a great composer *and* guitar player.

Like the sweetly elegiac and heartfelt music of his legendary father, Dorival Caymmi, Dori's songs paint pastel portraits of fishing villages, gently sensual women, and other images of everyday Bahian life. Dori's 1976 composition "Gabriela's Song" served as a "love theme" for the popular Brazilian TV Globo series called "Gabriela, Cinnamon & Clove", which told the story of an ingenuous country girl's abrupt coming of age in the 1600s, while being subjected to the relentless advances of the cruel colonel/plantation owner.

"It was a real joy working with everybody on this project", Dori recalls. "Nico Assumpção, Marcio Montarroyos, Luiz Avellar, and Romero Lubambo are absolutely among the very best and most flexible modern Brazilian musicians. They know the whole tradition. This magic place of Bahia and all these great players combined to generate special memorable moments."

Drummer Billy Cobham was similarly moved by his participation in LIVE FROM BAHIA as he explains the origin of his composition "Panama": " 'Panama' reflects the images of a young person. I remember pictures that my mother had of the way this small country used to be. I am aware that my roots are in Africa, primarily in and around Nigeria, and that the music performed in Panama and the Caribbean is founded upon the African concept. After my trip to Salvador, I now have grounds for a better

understanding of the connection between my birthplace, Panama, the musical roots of Africa, and Brazil."

Donald Harrison, who wrote "Oshum, Goddess of Love" adds that "my trip to Bahia made me even more aware than ever of the universality of the black musical experience and the fact that the same musical and dance roots from Africa influenced the culture of Bahia and the music of my own native New Orleans. I began to understand that it's all the same cultural stream, one river and one sea running through all of us."

Larry Coryell sums it up: "From the moment I arrived in New York City in 1965 I became aware of Latin-influenced music. "Bloco Loco" is about a Puerto Rican street fair that took place on the Lower East Side, where I first lived. The whole experience in Salvador - the place, the people, the recording process - all of it is a melody in my mind, a soaring, syncopated experience."

The music of LIVE FROM BAHIA will elevate the hearts of all those who share this experience.

*Todd Barkan  
Keystone Korner International  
New York City*

Produced by *Creed Taylor*

*Recorded on location in Salvador, Bahia at the Passeio Publico*

*Engineered and mastered by Rudy Van Gelder  
Assistant engineer: Maureen Sickler  
Location recording engineer: Fernando Gundlach  
Stage sound: João Americo Sonorizações  
Sound mixer: "Vava" Furquim da Silva  
Monitor technician: Edson Costa  
Supervisor: João Americo*

*Production coordinator: Amy Roslyn  
A & R direction: Todd Barkan*

*Larry Coryell's management: Ted Kurland Associates*

*Art direction: Blake Taylor/ideaworks  
Design: Rico Lins  
Photography: Creed Taylor*

*Special thanks to: Fundação Cultural do Estado da Bahia, Departamento da Imagem e Som, Museu de Arte Moderna da Bahia, Cerimonial do Palacio do Estado da Bahia, Solar do Unhão, Dea Marcia Frederic - Chefe de Gabinete, Hotel da Bahia, Studio Tapwin, Zeno Millet, Guimo, Luciana da Veiga Moura, Manny Vega, Mark Holston, Brazilian Vacation Center/BACC.*

*Larry Coryell plays Gibson and Ovation guitars.  
Dori Caymmi appears courtesy of Qwest Records.  
Transportation provided by Varig Airlines.*

*This recording is available in the audio/video formats laserdisc and videocassette.*



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Stereo  
**ADD**



Produced by

*Crest Taylor*



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